BOOM! STUDIOS™

JAMES TYNION IV

WERTHER DELL'EDERA

MIQUEL MUERTO

Nº 32

# SOMETHING is KILLING the CHILDREN™

SO... ARE YOU GOING TO *KILL* ME?

I HAVEN'T DECIDED YET.

LET'S HAVE A DRINK TOGETHER WHILE YOU FIGURE IT OUT.

WHY WOULD I DO THAT?

IT'S BEEN A LONG FEW DAYS.

A LONG FEW *YEARS.*

I'M GOING TO HAVE A ***DRINK.*** YOU CAN KEEP POINTING THAT THING AT ME IF IT MAKES YOU FEEL MORE COMFORTABLE.

THOSE ARE FOR YOU. ***GARY*** PULLED THEM FROM THE LIBRARY.

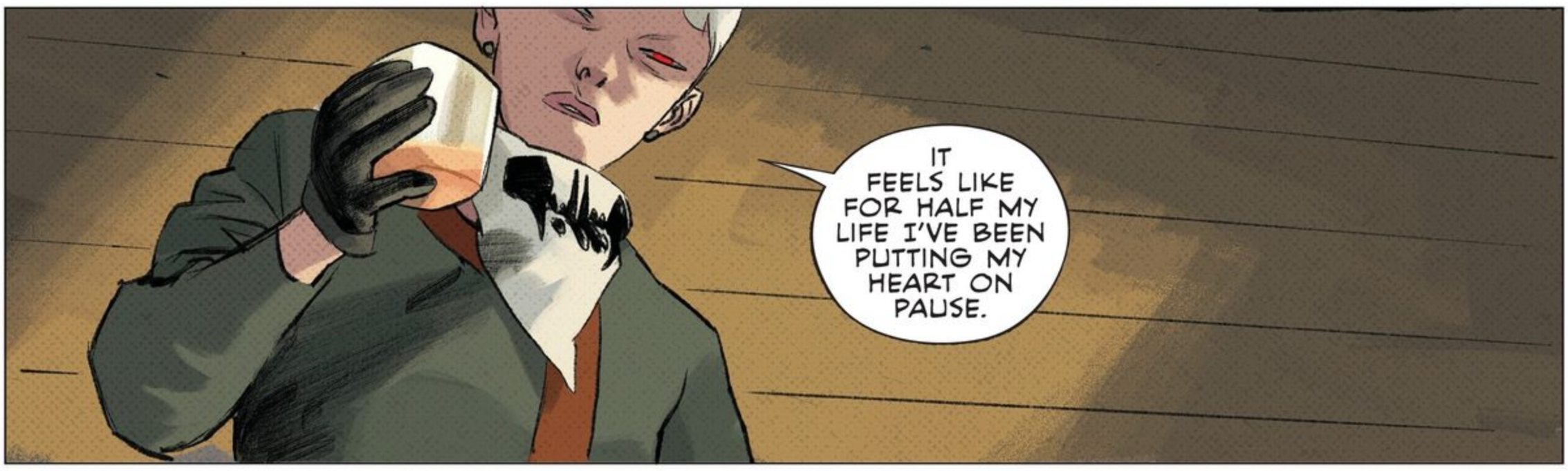
I'M SURE THE ***SCARLETS*** WOULD PREFER IF YOU GOT THEM BACK TO US IN THE END. MAYBE LEAVE THEM HERE IF YOU SURVIVE.

HAVE A GLASS, ERICA. IT'S NOT A TRICK.

FINE.

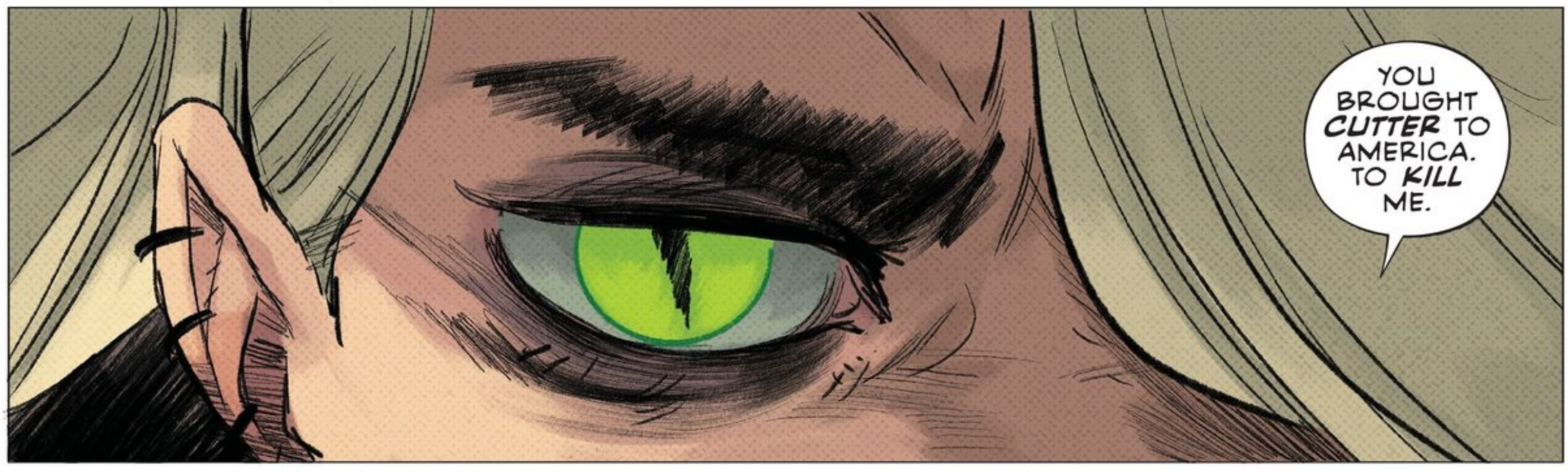
I DON'T DRINK MUCH THESE DAYS. NOT SINCE JESSICA.

NOT THAT I COULD EVER KEEP UP WITH HER. NOT THAT ***ANYONE*** COULD.


IT FEELS LIKE FOR HALF MY LIFE I'VE BEEN PUTTING MY HEART ON PAUSE.

YOU DON'T *HAVE* A HEART, CECILIA.

THAT WOULD MAKE IT ALL SO MUCH EASIER, WOULDN'T IT?


YOU BROUGHT *CUTTER* TO AMERICA. TO *KILL* ME.

WE'LL GET TO THAT. WE'LL GET TO ***HER.***

TO GARY.

TO GARY.

I THINK WE WERE ***BOTH*** IN LOVE WITH HIM. JESSICA AND I. A LITTLE BIT, ANYWAYS.

BUT THE BOND WAS ALWAYS ***STRONGER*** BETWEEN THE TWO OF THEM.

I DON'T KNOW IF ANYTHING EVER HAPPENED BETWEEN THEM. BUT THERE WAS A ***FAMILIARITY*** HE HAD WITH HER. HE'D PUT A HAND ON HER LEG AND SHE'D LEAN IN.

AND THE WAY HE ***LOOKED*** AT HER. THAT ALWAYS MADE ME...I GUESS JEALOUS.

THE IDEA THAT THEY KNEW EACH OTHER IN A WAY I'D ***NEVER*** KNOW EITHER OF THEM.

THAT THEY WERE CAPABLE OF SOMETHING THAT I'VE ALWAYS... FOUND MISSING IN MYSELF.

IT'S MY FAULT HE'S DEAD. ALL BECAUSE I WANTED ***YOU*** DEAD.

WHY ARE YOU SAYING ***ANY*** OF THIS TO ME, CECILIA?

BECAUSE A ***DRAGON*** ACTS.

# SOMETHING is KILLING the CHILDREN

DOES THE GIRL UNDERSTAND THAT *SHE* CREATED THE MONSTER?

SHE WILL BEFORE THE END.

SOMEHOW THEY ALWAYS PUT THAT TOGETHER, EVEN WHEN I WISH THEY WOULDN'T.

IT TAKES QUITE A MIND TO MAKE A MONSTER THIS POWERFUL. THAT'S WORTH SOMETHING.

DOES SHE HAVE *FIGHT* IN HER?

I'M NOT ANSWERING THAT QUESTION.

THAT SAYS IT, THEN. SHE *DOES.* AND YOU'RE USING HER TO DRAW THE DUPLICITYPE IN, NOT EVEN SURE IF YOU COULD KILL IT.

COULD BE A WASTE OF YOUNG TALENT IF IT ALL GOES WRONG.

I *WON'T* LET YOU TAKE HER.

WHAT IF *YOU* TOOK HER? WHAT IF YOU RESOLVED THIS, BROUGHT HER IN. TRAINED HER. STARTED REBUILDING THE BLACK MASKS.

TOOK JESSICA'S SEAT ON THE COUNCIL.

WHY WOULD I DO THAT?

MAYBE IT'S THE CHANCE TO TORMENT ME. YOU DO SEEM TO ENJOY THAT.

CECILIA. IF YOU DON'T TELL ME WHAT THE *FUCK* THIS ALL IS, I'M JUST GOING TO SHOOT YOU.

THE OLD DRAGON IS ***SICK.*** THE DISEASE IS SPREADING. HE'S NOT LIKELY TO RECOVER FROM IT.

HE'S ALWAYS BEEN ***FOND*** OF YOU. WHICH IS WHY HE'S LEFT THE DOOR OPEN.

YOU ARE A PROBLEM. A VERY ***SERIOUS*** PROBLEM. THE ORDER DOES NOT PERMIT FREE AGENTS. THERE'S A CLEAR WAY TO DEAL WITH FREE AGENTS.

BUT ***HOUSE CUTTER*** SENT A PROBLEM OF THEIR OWN.

OUR DRAGON BELIEVES THAT THE ORDER WOULD BE SATISFIED IF ***EITHER*** OF YOU WERE TO DIE, AS LONG AS THE SECRET IS MAINTAINED.

YOU DON'T WANT ME BACK IN THE HOUSE.

NO, I DON'T.

I WISH YOU WEREN'T AS ***GOOD*** AT WHAT DO YOU AS YOU ARE.

I WISH ANY OF THE MONSTERS YOU'VE KILLED OVER THE LAST YEAR HAD GOTTEN TO YOUR NECK AND ***RIPPED*** IT OPEN.

I WISH I ***NEVER*** HAD TO THINK OF YOU AGAIN.

THEN WHY NOT GO TO CUTTER? WHY NOT HELP HER *FINISH* WHAT YOU STARTED?

BECAUSE SHE KILLED ONE OF THE ONLY PEOPLE I HAVE EVER CARED ABOUT IN THIS WORLD.

I WANT HER TO DIE A VERY, VERY *PAINFUL* DEATH. AND I WISH I COULD GIVE IT TO HER *MYSELF.*

IN THE BOOKS YOU'LL BE REMINDED THAT DUPLICITYPES ARE *SHAPESHIFTERS.* YOU CAN STAB IT AND SHOOT IT ALL YOU WANT, BLOW IT TO PIECES. IT WILL REFORM.

EACH TIME IT *REFORMS,* IT'S STRONGER. EACH TIME IT *KILLS,* IT'S STRONGER.

WHEN I TOOK OVER, I WORKED WITH GARY AND THE AZURES FOR A MONTH TO MAKE A PROPER STRAIN OF POISON.

SOMETHING THAT WOULD EAT THEM AWAY FROM THE INSIDE. IT TAKES ***TIME*** TO WORK, BUT ONCE IT HITS THE CREATURE'S ***BLOODSTREAM*** THE PROCESS IS IRREVERSIBLE.

USUALLY I HAVE MY HUNTERS USE ARROWS DIPPED IN IT. YOU'RE WELCOME TO GET MORE CREATIVE.

IT IS ***FAR WORSE*** USED ON A HUMAN, OF COURSE. THERE WAS A MISTAKE EARLY IN THE PROCESS ONCE, AND WE LOST ONE OF THE YOUNGER AZURE MASKS.

I DON'T SHAKE EASY, BUT I STILL HEAR THE ***SCREAMS*** IN MY SLEEP FROM TIME TO TIME.

I'LL WEAR ***GLOVES.***

YOU'RE NOT ***HEARING*** ME, ERICA.

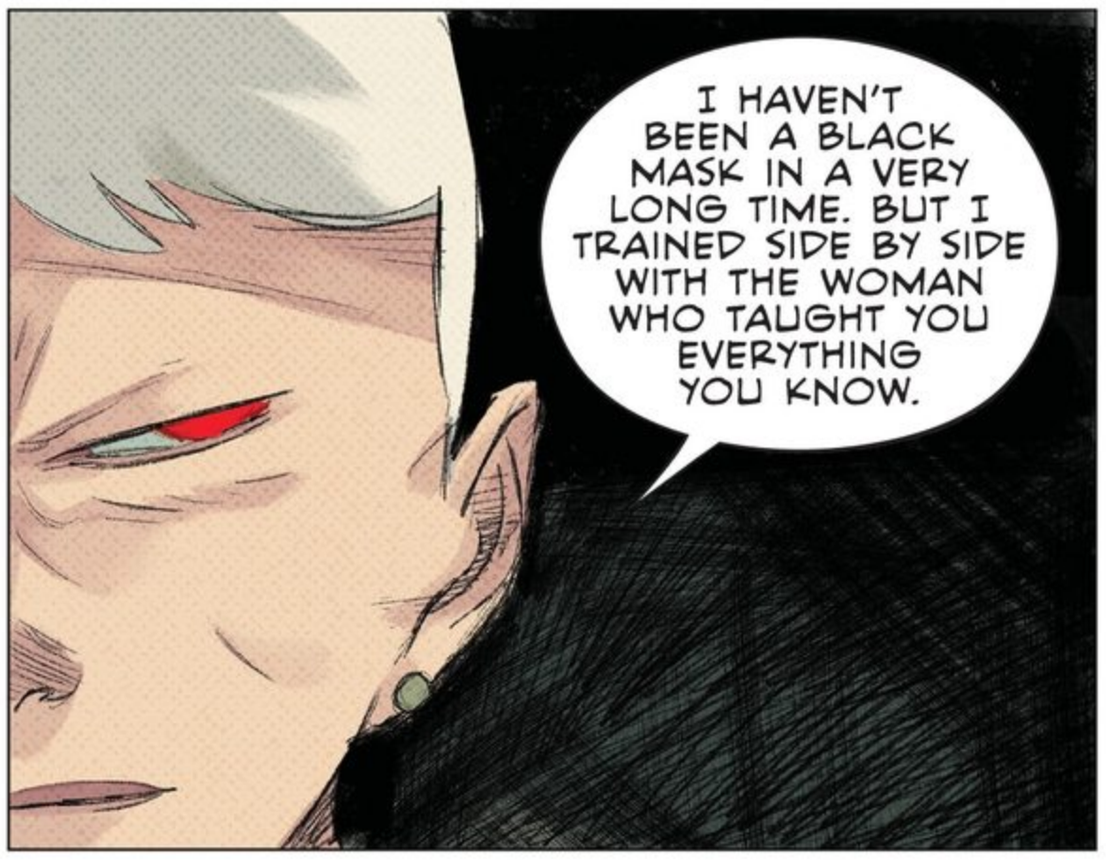
THIS SHOULD KILL THE ***DUPLICITYPE...*** BUT CHARLOTTE CUTTER...

SHE WILL EXIST IN A STATE OF UNBEARABLE ***AGONY*** FOR THE BETTER PART OF AN HOUR AS HER BLOOD ***BOILS*** HER FROM THE INSIDE OUT.

AFTER THAT...YOU COULD MAKE MY LIFE ***EASIER*** AND KILL YOURSELF. OR YOU COULD MAKE MY LIFE ***HARDER*** AND RECRUIT THE GIRL AND COME HOME.

I'LL SAY THIS. IT WOULD BE EASIER TO ***IGNORE*** YOU IF YOU GAVE US REASON TO THINK YOU WERE DEAD.

BUT IN ANY CASE...IF YOU *EVER* COME BACK ON MY RADAR, ERICA...


I HAVEN'T BEEN A BLACK MASK IN A VERY LONG TIME. BUT I TRAINED SIDE BY SIDE WITH THE WOMAN WHO TAUGHT YOU EVERYTHING YOU KNOW.

IT TOOK ME LESS THAN AN *HOUR* TO FIND YOU AFTER REACHING TRIBULATION.

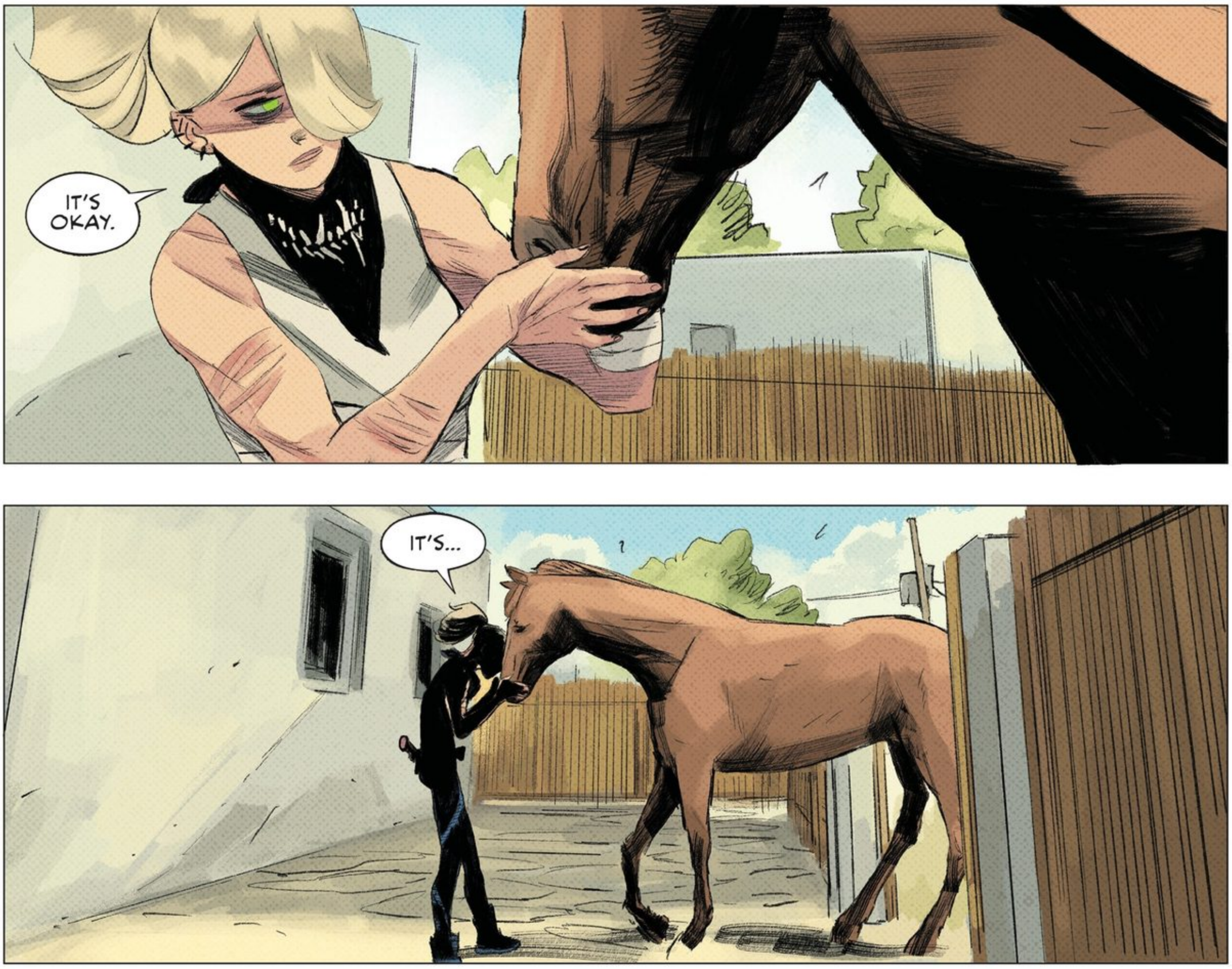
AND IF YOU THINK THERE IS ANY PLACE IN THIS ROTTEN WORLD YOU COULD HIDE FROM ME...
...THEN YOU AREN'T AS SMART AS I *KNOW* YOU ARE.

FRRRRRRR...

HEY.

FFRRRRR

IT'S OKAY.


IT'S OKAY.
IT'S...

OKAY, KIDDO. JESSIE'S ASLEEP.

GOOD.

SHE DIDN'T SAY ANYTHING TOO ***AWFUL*** THIS TIME, DID SHE?

NOTHING I TOOK TO HEART.

YOU ***KNOW*** HOW MUCH SHE LOVES YOU.

THEN SHE SHOULDN'T ***DRINK*** LIKE THAT. SHE SHOULDN'T ***HURT*** HERSELF LIKE THAT.

ONE OF THESE DAYS SHE'S GOING TO ***DIE*** OUT THERE.

HAVE YOU SPOKEN TO ***CECILIA*** ABOUT ALL OF THIS? ABOUT HOW ROUGH A SHAPE ***JESSIE*** HAS GOTTEN HERSELF INTO?

FUCK NO.

I CAN'T EVEN TALK ABOUT THIS WITH ***AARON*** ANYMORE. I JUST LIE WHEN I CALL BACK INTO THE HOUSE.

THEY THINK THAT SHE'S STILL FINISHING THESE MISSIONS ***HERSELF.*** THAT I'M JUST BACKUP.

YEAH, THAT'S WHAT I WAS WORRIED ABOUT.

KID, YOU CAN'T CARRY THE WEIGHT OF THE WORLD ON YOUR SHOULDERS.

THEN WHO WILL?

YEAH.

I'M JUST SUPPOSED TO LET HER DIE, OR LET THOSE *KIDS* DIE BECAUSE SHE...

I GET IT, KID. I GET IT.

IT'S SHIT LIKE THAT...

YOU'RE *SO* MUCH LIKE HER. YOU DON'T EVEN *KNOW* HOW MUCH YOU'RE LIKE HER. IT SCARES THE CRAP OUT OF ME.

FUCK. I KNOW THIS ISN'T *APPROPRIATE* BUT I'M GOING TO HAVE A BEER.

HOW OLD ARE YOU NOW?

NINETEEN.

WRONG. YOU'RE SEVENTEEN. I DON'T FORGET THINGS. THAT'S WHY I'M IN *CHARGE* OF SHIT AND YOU'RE STILL A KID.

HERE.

I DON'T WANT IT.

YOU'RE A LOT LIKE HER, BUT YOU'RE NOT LIKE HER LIKE *THIS.* YOU'VE NEVER NEEDED ANYTHING TO HELP SHUT DOWN YOUR FEELINGS.

YOU'RE PROBABLY CLOSER TO CECILIA THAT WAY.

I'M *NOTHING* LIKE THAT WOMAN.

OKAY. GOT IT. ERICA SLAUGHTER. ***UNIQUE*** IN THE WHOLE FUCKING WORLD.

SHE'S NOT GOING TO BE OKAY, IS SHE?

WE DON'T ***GET*** OKAY. THAT'S NOT OUR LOT IN LIFE.

IF WE'RE ***LUCKY,*** WE MAKE SURE A LOT OF KIDS GET OKAY INSTEAD OF US.

BUT UNTIL SOMETHING HAPPENS...YOU HAVE JESSICA. YOU HAVE AARON. YOU HAVE ME.

AND I KNOW YOU DON'T FUCKING ***BELIEVE*** THIS, BUT YOU HAVE CECILIA, TOO. THERE MIGHT ONLY BE ONE FUCKING PERSON IN THIS ***WORLD*** SHE GIVES A SHIT ABOUT...

...BUT IT'S ***JESSICA.*** SHE LOVES JESSICA MORE THAN THE ORDER. MORE THAN HER MASK. MORE THAN THE MISSION.

BULLSHIT.

YOU'RE STILL A KID. YOU STILL THINK THE WORLD MAKES ***SENSE.*** THAT LIFE ISN'T LONG AND MESSY AND CONTRADICTORY.

YOU DON'T THINK I ***UNDERSTAND*** THAT, GARY? AFTER EVERYTHING--

DON'T BE SUCH A FUCKING ***TEENAGER*** FOR A GODDAMN MINUTE AND LISTEN TO ME.

WE DON'T GET TO HAVE PEOPLE. AND THE CONNECTIONS WE *DO* HAVE, THEY'RE IMPORTANT.

AND WHAT WE DO WILL FRAY EACH AND EVERY ONE OF THOSE CONNECTIONS UNTIL THERE'S *NOTHING* LEFT.

BUT ALL THOSE FUCKED-UP MESSY FEELINGS ARE WHAT MAKE US *HUMAN.* AND THEY ARE SO GODDAMN IMPORTANT.

IT'S *KILLING* JESSICA TO TRY TO HOLD ONTO THOSE FEELINGS... BUT SHE IS *RIGHT* TO WANT TO.

AND THAT'S FUCKING *SCARY* TO SOMEONE LIKE CECILIA, BUT *SHE* KNOWS THAT IT'S RIGHT, TOO. DEEP DOWN IN THAT ICE CAVE OF A HEART OF HERS.

SHE *FORGETS* IT, BUT SHE KNOWS.

BUT YOU CAN'T EVER FORGET IT, KID. NO MATTER WHAT HAPPENS TO JESSIE, NO MATTER WHAT HAPPENS TO ME, YOU CAN'T FORGET IT.

OTHERWISE, WHAT'S THE GODDAMN POINT OF ALL THIS.

WHAT'S THE GODDAMN POINT?

# SOMETHING is KILLING the CHILDREN™

## "SHOWDOWN AT THE EASY CREEK CORRAL"
## PART TWO

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## GREG PAK

***(Ronin Island, Stranger Things)***

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# A BEHIND-THE-SCENES LOOK AT

# MECH CADETS

## COMING TO NETFLIX

Adapting the first 12 issues of Greg Pak and Takeshi Miyazawa's hit comic book, MECH CADETS is a new animated series produced by BOOM! Studios and world-famous, Emmy Award-winning Japanese animation studio Polygon Pictures Inc. (*Star Wars: Resistance*, *Tron: Uprising*, *Love, Death & Robots*) that will debut globally on Netflix in August 2023.

Now, for the first time ever, BOOM! Studios is proud to share an exclusive, behind-the-scenes look at the amazing concept design and development artwork created by Polygon Pictures for MECH CADETS.

BOOM! Studios' own Mette Norkjaer, Co-Executive Producer of MECH CADETS, sat down virtually with comic book co-creator Greg Pak, showrunner and Executive Producer Aaron Lam, and Supervising Director Tohru Patrick Awa to discuss what it was like to bring the comic book to the small screen.

***Greg, you're the co-mastermind behind the MECH CADETS comic book series along with fellow creator Takeshi Miyazawa. What's it like to see the world the two of you created brought to the screen by Netflix and the Polygon Animation team?***

**Greg Pak:** I loved making the MECH CADET YU comics with Tak and the crew. There was something magical about that tiny group of creators putting together this very specific, quirky thing. So of course I was thrilled that the books were so well received and then got picked up for a Netflix series. A dream come true! But I was also a little nervous, because when something starts so small and personal, it's a lot to send it out into the world! The lovely thing with the show has been seeing this larger crew of television creators roll in with their own ideas and incredible talents and apply it all with the same fundamental love for the story and its specific vibe.

*Character development designs for Stanford, Olivia, Frank, and Maya*

***Aaron, as a writer and showrunner, what drew you into the world of MECH CADETS and what made you want to adapt this as an animated series?***

**Aaron Lam:** Family. I love that, at its heart, this is a story about a group of disparate kids who team up with giant robots to stop an alien invasion. And, in the course of that journey, they become a family. They are underdogs and outsiders, underrepresented and misunderstood. But as they grow, they become fighters and heroes, tasked with protecting our planet.

I also wanted to make something my young niece could watch. The projects I have worked on historically have been more adult fare. This was an opportunity to give her a piece of me. To show her—it's okay to be different, you don't always have to fit in. Pave your own path. And dare to be bold.

Plus, did I mention: there are giant robots?!?

*Early concept and size comparisons for Thunder Wrecker, Big Red, and Buddy*

***Patrick, what was the creative process for you and your team in bringing the world of MECH CADETS to life? What were some of the most fun things to visualize in animation and what were some of the most challenging?***

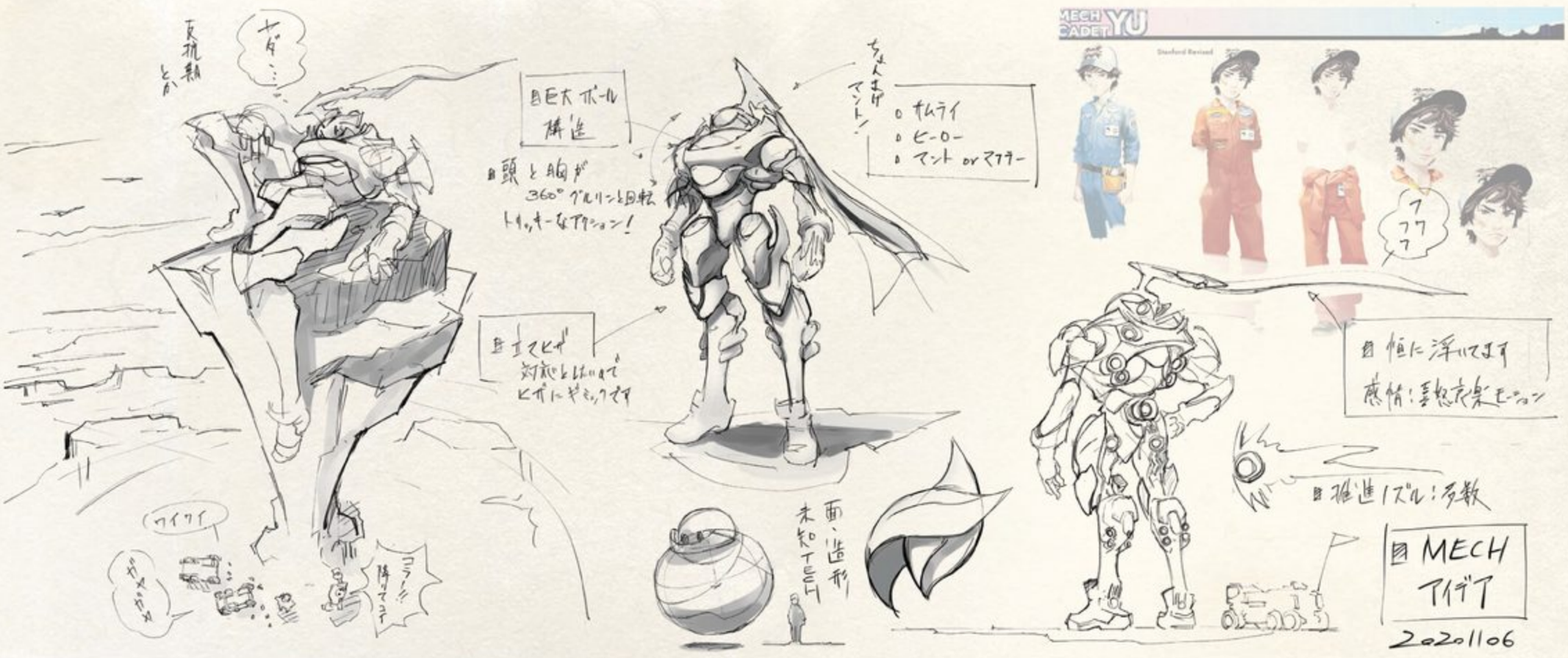
**Tohru Patrick Awa:** We got many talents remotely working from all over the world in the pre-production and production of the show. It would not be possible if we stayed inside the physical office in 2020. It was an exciting privilege to collaborate with many artists from different countries. I was encouraged to push our vision with many more unique and out-of-the-box choices. On the other side of the same coin, however, it also made the process more difficult because we could not work together physically in the same place. There are always things that cannot be fully translated genuinely by zoom calls. Random chats or eating lunch together could help the team to share creative ideas and develop things as a synergy effect. But we all got excited working on Giant Alien Robos and Shargs, and were thrilled with the opportunity to make the world of MECH CADETS cool and believable as a new animated series.

*Sky Corps Academy*

***What are some of your inspirations for this show? Did you borrow from any personal experiences or people in your life to bring the world and characters of MECH CADETS to life?***

**Aaron:** Greg and Takeshi had already created a beautiful blueprint for us. For me, the series is a mix of TOP GUN, THE FAST AND THE FURIOUS, and ALIEN. I knew that the animation studio, Polygon, would bring all the mecha genre elements. So my focus was to make the characters both grounded and emotional. To that end, THE KARATE KID is also a huge inspiration—an underdog fighting to belong.

I believe in incorporating our own personal experiences into all the stories we tell. You'll find sprinkled throughout the series—pieces of my own family, my own experiences growing up as a minority, feeling like an outsider as well as anecdotes from my own time flying mech robos.




***Greg, not only did you co-create the comic, but you were also a part of the writers room for the animated show. Tell us a bit about what it was like to work on the TV series based on your own idea.***

**Greg:** It can be rare for the writer of a comic book to work on its adaptations into other media, so I'm grateful to everyone at BOOM! and Netflix who made it possible for me to join the MECH CADETS writers room under Aaron. Of course it's a different experience from independent comics—as one writer in a television writer's room, you don't get everything you want. But the process opens the door to amazing things from all the other brilliant writers that you'd never have dreamed up by yourself. There's also a great way in which the comics and show exist in parallel, complementary worlds, so the show can explore things the comics just touch on and vice versa. I learned so much from Aaron on both a creative and business front and I hugely appreciate the passion, humor, and heart that he and all the other writers brought to the room every day.

***Since Japan has such a rich anime history, where so many groundbreaking robo designs have come from, how did you and the animation team at Polygon Pictures approach the design and animation of the robos in the TV series?***

**Patrick:** I love the genre, I grew up with a bunch of those giant robos in anime in 70's and 80's. They are in my blood. This scared me to some extent when I realized, "OK, now it is our turn to come up with something cool enough. Are we ready?"

I liked that our robos were alien-made as indicated in the original comic, and we started by embracing this concept. Nothing should relate to human technology. It might be made with unknown materials and filled with mysterious functions that humans still need to figure out. If aliens could be humanoid-type species but not exactly like us, how could it affect the look of the robos? How do they pilot them? With handles and buttons to push like we do, or a completely different way since they can move by themselves too? We questioned a lot and made hundreds of sketches to figure it all out, but combining them into the final design and making some sense also took a lot of work. Because in the end, we need to relate to robos. I wanted them to look peculiar but heroic and likable, like guardian angels. That was one of the first keywords I tried to stick with. Robos are guardian angels given from stars to the cadets.

I feel very close to all characters in the show and the world. They are like an extension of what I used to deal with back in my teenage period. It will be fulfilling our desire if you would feel the same.

***What do you hope audiences will take away from watching the show? What can the fans of the original comic book expect?***

**Aaron:** Patrick and the team have crafted a gorgeous show! I think the fans of the original comic book are in for a real visual treat. They'll recognize characters they love. They'll enjoy a journey that's familiar. But they will also be surprised by some new twists and turns along the way. Ultimately, I hope the audience sees themselves in the characters and empathizes with the struggles they face. I hope they see their sisters and brothers, parents and friends. I hope they look at Stanford, Olivia, Frank, Maya, Ava...and are inspired to dream.

*Character development designs for Skip Tanaka, Ava, and Chief Max*

MAXTON,
ASH

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EXPIRATION DATE
2076MAY29

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